

will the fall
of western civilization

McGILL DAILY

be attributed
to the women's union?

Vol. 54 — No. 64

MONTREAL, FRIDAY, JANUARY 22, 1965

3 cents

YCL to begin campaign for model elections

Ray Murphy will open the Young Communist League campaign for Model Parliament with a speech entitled "Inside the Communist Party" today at 1 pm in the Union Ballroom.

Murphy will discuss the structure of the Party, its membership, the criterion for selection of its members, and the advantages of joining it. His reasons for working for the organization and his calling it "the thinking man's party" will be explained.

Born in Alberta, Murphy started as an electrician and eventually became a shop steward before devoting himself to fulltime YCL organizing. He is now the Secretary of the Young Communist League of Canada and the youngest member of the Executive Committee of the Communist Party in addition to being editor of the new Canadian youth monthly, "Scan". "Scan" will first appear in February.

Married and the father of one child, Murphy is making his first appearance before the Young Communist League; he has spoken here before the formation of the YCL and has addressed various other campuses across Canada.



Bill Baker

DESTROY FAMILY UNIT: Mrs. M. J. Sabia, keynote speaker at the Women's Union Careers' Conference, and President of the Canadian Federation of University Women, who declared last night that marriage places second to intellectual excellence.

Marriage places second at Careers' Conference

by JUDY REBICK

"Women must place intellectual excellence above marriage," urged Mrs. M.J. Sabia, President of the Canadian Federation of University Women, in the keynote speech at the Women's Union Careers' Conference last night.

Mrs. Sabia, who is also an alderman for the city of St. Catharines, Ontario, told the exclusively female audience to continue their education into graduate studies in the sciences, professions, and engineering.

"You can marry later... but you must get your education here and now," she claimed.

Dispelling any possible fear of late marriage, she guaranteed that "The biological urges will be there at 30 just as strong as they are at 20." She warned that since few women continue their education after marriage, an early marriage usually leads to an equally early termination of education.

Blaming the prevalence of early marriages on the upbringing girls receive in our society, Mrs. Sabia criticized mothers for teaching their daughters that the only way to get a man is to boost his masculine ego by acting stupid.

As a result of this upbringing many women go to college to find the most choice specimens among the male sex, rather than to cultivate their minds or learn a profession.

Expressing her lack of understanding of the attractiveness of stupidity, Mrs. Sabia quipped that males did not deserve their masculinity if all it depended on was stupidity in females.

However she admitted the difficulties facing the women who have chosen to go into graduate studies and the professions. "There is an inflexible thinking that has not yet accepted the woman as an intellectual equal." The greatest discrimination and intolerance, she charged, lies within the universities.

This discrimination against half the human race is due to a great extent to the attitudes of women themselves, suggested Mrs. Sabia. "We, as women, should refuse to be second rate."

It is wrong that women must be subservient and play a secondary role. This has been proven in countries such as Russia where women work side by side with men in laboratories, and the professions.

"Moreover," Mrs. Sabia warned, "Society can no longer stand the segregation of half its population from the professions, research, politics and economy... There is an urgent need for woman power."

In order to remove prejudice, women need the conviction of the importance of education and of working on an equal basis with men.

And for a good start on this line... "Why leave school at marriage to pay for hubby's education?", she queried. "Perhaps he ought to quit and finance your studies?"

Mirza clarifies position of Women's Union

To eliminate confusion as to the position of the Women's Union President in the proposed constitution, I have been requested to present the unbiased facts of the situation.

There is no change in the position or power of the Women's Union President in the new Constitution. She remains a member of the Students' Council (existing SEC).

The Constitution Revision Committee proposed to include her on the newly-created Executive Committee (i.e. a committee of the Students' Society Executive Officers). This sole proposal was deleted by the SEC in its recommendation of the proposed constitution for referendum. Since the Women's Union President



SAEED MIRZA
President, Students' Society

is not an officer of the Students' Society in the present constitution, the deletion does not constitute any change in the status quo.

Saeed Mirza,

Deadline for alternate amendments

Students are reminded that today is the last day on which alternate proposals to the proposed constitution may be submitted to the Secretary-Treasurer of the SEC, in order to be considered by the Students' Society Open Meetings February 1 and 2. All proposals which are received by 4:30 today will be published in Monday's DAILY. No proposal which is not so submitted and published will not be considered by the open meeting and hence will not be voted on in the Referendum February 3.

Ring elected Chairman of IRC:

Residence presidents form council

Barry Ring, B.Sc. IV, has been elected Chairman of the newly-formed Inter-Residence Council. The Council's constitution was ratified Wednesday night at the SEC meeting, and was thus recognized as a legitimate body on Campus.

The Council was formed to co-ordinate activities between residences and to represent them as a unified body in any problem that may arise. Its leaders hope that the Council will promote a sense of unity between residences, and that it may then prove itself useful in the planning of activities such as sports and dances.

The Inter-Residence Council represents all five residences on campus: Douglas, Gardner, McConnell and Molson halls and Royal Victoria College, totalling over 1,200 students among them.

It is composed of the presidents of each residence, in addition to one elected representative from each of the five.

The five presidents are: Colin Brennan, B.A.2, Molson Hall; Janet Golding, B.A.4, RVC; Richard Levine, B.Com.4, McConnell Hall; Tony Michaels, B.Sc.3, Gardner Hall; and Ring, Douglas Hall.

Originally, the Council was to include only the four male residences, but the idea was revised to add RVC so that all residences on campus would be represented. Though the idea of an IRC was initiated last year, the first attempt to frame a constitution was largely unsuccessful.

Due to a large change in the residence population, the work got off to a slow start this year. A temporary committee, to draft the constitution, was formed and shortly before the holidays be-



BARRY RING
Chairman, Inter-Residence Council

gan, the third and final draft was completed. The new constitution calls for the formation of executive, social, and athletic committees.

Course change forms available

Forms for change of second term half-course available in Arts 155 today until January 27.

weekend

Today

AFRICAN STUDENT ASSOCIATION: M. Kemathrie discusses East African experience with regional cooperation. Union Salon, 1 pm.

CANTERBURY: Leaders' meeting. Attendance compulsory. 6 pm.

CERCLE FRANÇAIS: Ce soir, soirée théâtrale. Au programme "Un Caprice d'Alfred de Musset" et "La Cantatrice Chauve". Billets en vente à l'entrée. Union Ballroom. 20 heures 15. Prix: \$1.00.

ENGINEERING WEEK: J. Kemp discusses "The Engineer in Management", rm. 304, McConnell Engineering Building, 1 pm.

FILM SOCIETY: International series: Tony Richardson's "Look Back in Anger" with Richard Burton, Mary Ure, P.S.C.A. 6:30 and 9 pm.

LATIN AMERICAN SOCIETY: "Tertulias en Español", rm. 101, McConnell Engineering Bldg., 1 pm.

MCGILL CHRISTIAN FELLOWSHIP: Prayer meeting, 1005 Sherbrooke St. W., rm. 6, 1:30 pm. Meet at Beaver Lake Lodge for skating and tobogganing on Mount Royal, 7:30 pm.

MCGILL CIVIL ENGINEERING SOCIETY: 3 films from G. Wimpey & Co. Ltd. to be shown Jan. 25, 27, and Feb. 1. The films: (i) Oil Harbour — Aden, (ii) Power for Brazil, (iii) Ascot — A Race Against Time, in that order. McConnell Engineering Bldg., rm. 304, 1-2 pm.

NEWMAN CLUB: Christian Unity Prayers at Newman House at 1:10 pm.

PSYCHOLOGY CLUB: Meeting at 1 pm in H-132. Dr. Epstein will lecture on "The Family". Guests will be the Carleton Psychology Club.

RED AND WHITE REVUE: The schedule for today's rehearsals is: 11-12, Bernie and Phyllis; 1-3, dancers; 7-11, full cast.

RIFLE AND PISTOL CLUB: Gala Opening: New guns, new scopes and stands. Skeet shoot outing planned. January Intramural Tournament at 7 pm in the Gym. (All members welcome).

SAVOY SOCIETY: Executive meeting at 1 pm in the President's residence.

S.C.M.: Yellow Door: S.C.M. Coffee House at 9 pm. R.M. McKenzie reads Ferlinzelli. Admission 25¢ (includes coffee).

TRAVEL WEEK: Mediterranean Travel in Union Club Room at 1 pm. (1) John Hissing: Travel in Greece and Egypt. (2) Government of Israel Tourist Officer, Mr. Tur-Ner. (3) Ship-lines on Mediterranean.

UN CLUB: Union Workshop at 1 pm. Meeting to discuss South African policies.

WEST INDIAN SOCIETY: Debate with MacDonald College at MacDonald College campus at 7:30 pm. For information call Lipton Wong at 845-0735.

YOUNG COMMUNIST LEAGUE: Rae Murphy, Secretary of Young Communist League of Canada: "Inside the Communist Party", Ballroom, 1 pm.

Saturday

FILM SOCIETY: International series: Tony Richardson's "Look Back in Anger" with Richard Burton, Mary Ure; 2:30 pm, 6:30 pm, 9 pm.

GARDNER HALL: Dance. Beer will be served. Entrance fee. 8:30 pm.

INDIA STUDENTS ASSOCIATION: Indian style dinner, Indian movie "Anari" to celebrate Republic Day. Chief guest: Dean Cohen; for movie only at 8:45 pm — \$1.50, with dinner, members \$2, non-members \$2.50. Redpath Hall, 7 pm.

NEWMAN CLUB: Christian Unity Week party for all religious groups; Canterbury House, 8 pm; admission and refreshments: 50¢.

RED & WHITE: 2 pm: B. Walker, L. Buzzel, L. Simon, B. Singer, D. Francis, G. Thomson, P. Angel, B. Yaldon, VIP's; 7 pm: full cast.

Sunday

AUGUSTANA HOUSE: Lutheran Eucharist at 10 am followed by light breakfast; Lutheran Vespers, 8 pm; B.K. Dertinger of Burroughs Computers will speak on "Cybernation; Threat or Boon?"

CANTERBURY: Holy Communion in Christ Church Cathedral, 9:30 am, followed by breakfast in Canterbury; Evensong, 7 pm.

NEWMAN HOUSE: Mass in the new liturgy, followed by coffee, 10 am; Mass in Chapel 12 am; Sister Mary Peter discusses book "The Nun in the Modern World" by Cardinal Suenens, 8 pm.

RED & WHITE: 10-1: Principals, VIP's, Karen Kates; 2-6: full cast; 7-11: full cast.

SZO: Another Kosy Kumsitz with Israeli songs, dances and refreshments. All welcome. 1247 Guy St. Rm. 130, 8 pm.

Announcements

ECUMENICAL SERVICE

There will be an ecumenical service with prayers led by Cardinal Leger at Notre Dame Cathedral, on Monday, January 25. Those going from any Christian Club, meet at Canterbury House at 7:15 pm on Monday evening.

SOC. AND ANTHROP.

SOCIETY PRESENTS

DR. PARSONS

Professor Talcott Parsons will deliver a public lecture at McGill under the sponsorship of the Sociology and Anthropology Society.

Dr. Parsons, a noted sociologist from Harvard University, has contributed greatly to all the social sciences and is well-known as a writer.

The topic of his lecture will be "Unity and Conflict in Multi-Cultural Societies", and will be held in H132 on January 28 at 8 pm.

FACULTY OF MUSIC SPONSORS CONCERT:

The Choir of the Faculty of Music and organist Raymond Daveluy will be featured in the Faculty's concert tonight at 8:30 pm in Redpath Hall.

The programme includes an improvisation on a theme submitted by William Benjamin, a fourth-year Composition student in the Faculty of Music, and the presentation of Carissimi's most famous oratorio "Jephthe" by the Faculty Choir which will be directed by Donald Mackey.

TICKETS FOR "COME BLOW YOUR HORN"

Student tickets for "Come Blow Your Horn", the Hillel play, on sale today for \$1.25 at the Union box office, Hillel House, and Saturday and Monday nights, at the Westmount High School box office, 4350 St. Catherine West.



"UN CAPRICE": A scene from one of the two Cercle Français productions to be staged this evening in the Union Ballroom. Tickets for the show will be available at the door.

McGill Sociology & Anthropology Society

PUBLIC LECTURE

Prof. Talcott Parsons

"Unity & Conflict In Multi-Cultural Societies"

Thursday, January 28, 8 pm, H-132

ISA BY-ELECTION

Post — President

All nominations must be signed by 5 members of the ISA Council and submitted to John in the Tuck Shop on or before Friday, January 29, 1965.

Election — February 2, '65

EXTERNAL AFFAIRS PROGRAM

APPLICATIONS

are called to the following positions as

MCGILL DELEGATES:

- **20 delegates to the UNIVERSITY MODEL UNITED NATIONS**

McGill — U of M — SGWU — Loyola
February 10-13, 1965

DEADLINE:

Friday, January 29, 5:00 PM

- **3 delegates to the WORLD UNIVERSITY SERVICE OF CANADA REGIONAL SEMINAR ON CHILE**

"The Chilean Reality"
at McGill University
January 29-31, 1965

DEADLINE:

Tuesday, January 26, 5:00 PM

Application may be obtained from the SEC Office of the Students' Union Building.

Ed Baylin,
External Affairs,
SEC.



THE V.I.P.'s: These three over-worked V.I.P.'s, from back-to-front, John Kotrly, Peter Thom, and Sandy Teitlebaum, plan to reveal the truth about the External Affairs Ministry. See them and their friends in the Red & White Revue, opening February 4.

Bomarc are useless, political forum decides

Under stiff cross-questioning by Moderator George Kubanek, at Model Parliament's Free Political Forum, the leaders of all five campus parties agreed yesterday that Bomarc missiles, whether nuclear-armed or not, were useless.

The original question was put to Mark Appel of the Liberal Club. Asked about his attitude towards Canadian possession of offensive nuclear weapons in Europe and towards the Liberal Party's promise of re-negotiation, Appel said he personally opposed Canadian acquisition of Nuclear weapons. The Liberals had only acquired them, he explained, in fulfilment of a commitment already made by the Conservatives.

Bill Lenihan, NDP President, was asked by the Moderator whether the drastic cut in the Defence budget proposed by the New Democrats would not render Canada more reliant than ever on U.S. protection. Lenihan answered that "There is no defence against nuclear war... except peace." He continued, "We are opposed to the aggressive role Canada has been assigned in the defence of Europe", and dismissed the Bomarc as "junk".

Dave Dent, President of the Young Communist League, advocated complete disarmament for Canada, and her adoption of "a role for peace". He further suggested that Canada pressure for the simultaneous dissolution of NATO and the Warsaw Pact, as well as adoption of the Rapacki Plan and the Chinese proposal for a nuclear-free zone in the Pacific — not to mention establishment of a similar zone in Canada.

Representing the Progressive Conservatives, David Stephens claimed that the Conservatives had always been opposed to the acceptance of nuclear weapons,

and would continue to uphold this policy. Reminded of Harkness, Stephens replied, "But look what happened to him."

Charles Shannon, National President of the Congress Towards Canadian Maturity, pointed out that the Starfighter aircraft used in Europe could easily be recast for a tactical role, whether armed with conventional or nuclear weapons. Shannon termed the Bomarc "useless even against supersonic bombers," supporting instead a policy of defence by deterrence: "Canada must be defended, and the United States is the country to do it."

Handbooks, ID cards available

CUS preparing to offer travel tips

Various travel plans at special rates are being offered to students by the Canadian Union of Students (CUS).

CUS also offers the student various books and pamphlets which may aid the student in his travels. These include:

(1) The International Student's Identity Card — \$2.00; the I.D. card entitles the travelling student to these special rates. He is able to stay in university residences, travel within Europe, visit art galleries, theatres, and museums, and eat in restaurants, all at a large saving.

In general, Europeans are more sympathetic towards the financial plight of many students. There-

Curtain time draws near:

Revue moves to Moyse Hall

With opening night drawing near, rehearsals for "Cache on Delivery", this year's Red & White Revue, have moved to Moyse Hall.

An innovation in the Revue this year is the separation of the singing and dancing choruses. In the past, members of the chorus have been chosen for talent in both singing and dancing. This year, since the singers don't have to be able to dance, and the dancers don't have to sing, people with talent in either department were chosen.

As a result, improvement in the quality of both dancing and singing for the Revue is expected. This separation will also elim-

inate the breathless singing of the chorus after they have finished a dance number.

Another change this year is the size of the parts allotted to members of the chorus. Unlike the past, many members of the chorus will be given speaking roles.

Jeremy Lach, Publicity Director of the Revue, promised "a terrific score" as a result of the collaboration of Mike Blumenstein, veteran composer of Revues, and Frank Mills, a music student new to the Red and White. The col-

laboration has allowed Blumenstein more time for musical directing by relieving him of some of the work involved in composition.

Describing the show as having more and better songs, Lach disclosed that there will be a Swingle number which "promises to be a show stopper". Other highlights in the score include a lively bossa nova and a moving love ballad.

A major character in the play is Sid Benedict, a bumbling junior executive in the foreign aid department, who will be played by David Francis, last year's Lord Loot. Benedict is charged at one time or another during the course of the show with almost every mistake ever committed in foreign aid. The other leading roles are played by Billy Walker, Gordon Thomson, Linda Beth Simon, Linda Buzzell and Bob Singer.

The show starts on February 4th and continues to February 10th, omitting only the 7th. Tickets are on sale for all performances, though an "especially good choice" of seats are available for the last three days. The prices of tickets which can be purchased at the Union Box Office, are \$2.50 and \$1.75.

UGEQ reorganizing; set to alter structure

(CUP) — The Union Générale des Etudiants du Québec (UGEQ), founded last fall and representing 55,000 Quebec students, has announced that it may soon adopt a new structure to conform to the recent recommendations of the second Parent Report and of Operation 55 — a Department of Education project which is presently effecting a structural change in the Quebec public education system.

UGEQ is considering abandoning its present organization, which groups students on the basis of level and type of study, and is examining the possibility of re-grouping its members on a regional basis.

The UGEQ decision to study regional structure was prompted by the gradual abolition of educational divisions — classical, scientific, commercial, technical, etc. — at the high school level, as suggested in the second Parent Report. Instead, UGEQ may be regrouped on the basis of Quebec's 55 new school regions now being set up according to Operation 55. The grouping of students in fewer but larger regions will also be studied.

UGEQ now comprises the students' unions of three universities (Montreal, Laval and Sherbrooke), the federation of Quebec classical colleges (FAGECCQ), the federation of Quebec teachers' school students (FNQ) and the Quebec technical school students (OGESCQ).

At the same time UGEQ president, M. Jacques Desjardins, announced that he will undertake a two month tour of 80 institutions throughout Quebec to establish a direct contact between the summit and the base of the student federation.

Desjardins explained that UGEQ will have to be a "tangible reality in the eyes of its members", particularly for students in the peripheral regions of the province. Student syndicalism and the role of the student at the local, regional and provincial levels will be discussed during his tour.

UGEQ also announced that it is studying the possibility of incorporating itself and of being recognized as a professional union, instead of a non-profit organization. It is also studying the question of protecting students engaged in syndicalist activities.

Cercle Français presents plays in Union tonight

Two productions of the Cercle Français, "Un Caprice" and "La Cantatrice Chauve", are being staged tonight at 8:15 pm in the specially reconstructed Ballroom. The cultural attaché of the French Consulate, E. Bernard, and his wife will head the list of guests of honour.

Both plays, "Un Caprice" by Alfred de Musset and "La Cantatrice Chauve" by Eugène Ionesco, require totally different sets and costumes. Special period furniture and props to help stage a French interior of the 1830's, have been brought in for the Musset play at great expense. The Ionesco play, however, requires only a contemporary British interior.

The length of the Ballroom has been divided by a large stage equipped with a specially built proscenium. Two-thirds of the hall will be used to seat the audience, while the part behind the stage will be used as a dressing-room and prop-room.

The advance sale of tickets has been fairly heavy, however tickets will be available at the door, priced at \$1.00 each.

All club presidents

All club presidents or chairmen of major campus events who have not received invitations to the Presidents' Banquet at the Berkeley Hotel, January 25 at 6:30 pm, and would like to attend, please contact John in the Tuck Shop.

ties available in fourteen Asian countries and Australia.

(4) Student Travel Timetable; this free booklet contains a timetable of all student flights, boats, trains, and automobile trips available in Europe.

CUS plans can include tours and summer jobs for all participants. Among the plans available, are trips to Central Europe, Israel, Mexico, and France.

These travel aids and other pertinent information are available at the Union Box Office.

fore, in an effort to encourage student travel, many European countries offer the student substantial reductions in his travelling and sightseeing expenses.

(2) Handbook on Student Travel — \$1.00; student residences and special restaurants which cater to the student and his needs are listed. All places named offer special discounts. A total of twenty-eight European countries are listed.

(3) Asia Student Travel Handbook — \$3.00; this book names special student travelling facili-

JANUARY 22, 1965

The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone 288-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

Printed at 8430 Casgrain St.
RADIO-TV Printing Co.

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STAFF FOR THIS ISSUE
now I lay me down to sleep,
I ask the printer my paper to keep,
and if I die before I wake,
I ask the printer my exams to take
Jean-Paul bless joel, elly, rhona, gary, mac, george, judy,
cleo, sari, georges, bill.
Editor-in-chief forgive me for I know not what I am doing. VICTOR

The Time Has Come

Amid the festivities of President Johnson's inauguration the fact that the nation which he leads is at war in Southeast Asia might pass almost unobserved. The fact, however, refuses to go away, and it is one about which the President will have to do some hard thinking in the very near future.

1965 was at one time chosen as the year in which the American advisors, their advice duly tendered, would be able to leave South Vietnam to its own devices. In fact no such happy ending is in sight. The sizeable American force in the country has increasingly taken over the better part of the war effort, being left little choice by the low morale of its valiant allies and the Groucho Marxian antics of what passes for the government in Saigon. In spite of their efforts the rebels now control most of the countryside, and the government's authority is virtually restricted to the environs of Saigon itself. The "strategic hamlet" program, actually a rather dismal parody of the French Army's "guerre psychologique" in Algeria, seems to have been less than an unqualified success.

The unhappy truth is that the war, as presently defined, cannot be won. Senators Morse, Church, and Russell, among others, have recently expressed views to this effect, as did Walter Lippmann a year ago in commending General deGaulle's proposal for a united and neutral Vietnam. The few Vietnamese who can still be found to support the American war effort enjoy no support in the country, which, if it takes notice of their existence at all, regards them as the puppets of a foreign army.

The Americans have gained few friends in return for an impressive expenditure on napalm and high explosive; the population may have grown resigned to such things after twenty years of seemingly purposeless devastation, but it can hardly regard them with enthusiasm. The American occupation force, whatever else it fails to accomplish, now appears as the principal obstacle to the restoration of peace in the country.

The fallacy of the official American position is the belief or pretence that they are defending a friendly country against external aggression. South Vietnam is not a country, and it is not, in any real sense being attacked from outside. The rebels, like George Washington, have accepted outside assis-

tance, but they represent a genuine indigenous revolution, and one which has been in progress for twenty years. Vietnam is a single nation, not two, and its government, or at least the only one that has proved viable, is the Communist regime at Hanoi. It would have been reunited under this regime by the elections which were supposed to follow the Geneva agreements, had not the late Mr. Diem refused to allow them to take place.

The United States is fighting a hopeless colonial war under the worst possible conditions. If France could not hold Algeria, under far better circumstances, the United States cannot maintain a bridgehead on the mainland of Asia, thousands of miles from its own territory and bordered by an ascendant China, except at a moral and material cost which it could never accept. Every additional day wasted will make the blow to American prestige harder when the inevitable at last occurs.

President Johnson's best course now is to begin preparing the American people to accept disengagement from Vietnam and at the same time to negotiate terms which will permit his withdrawal with the least possible damage to American prestige. He will be under no illusions that the reunification of the country under communist auspices can be prevented once the Americans have departed. This in itself need not be a disaster. Vietnam represents no conceivable American interest, economic or otherwise. The maintenance of American naval forces in the western Pacific will provide some reassurance to the few viable pro-western states that remain. The Hanoi regime will undoubtedly retain some freedom of manoeuvre within what used to be termed the Communist bloc, as do all other Communist states which became so through revolution rather than foreign conquest-China, Cuba and Yugoslavia being obvious examples.

President Johnson's mandate entitles him to carry out an unpopular but necessary decision. We hope that, like General de Gaulle in Algeria, he will have the courage to do so.

FROM THE OTHER SIDE OF THE MOUNTAIN:

You are Colonialists!

When a radical French-Canadian complains to an English-Canadian about the abuses which need to be corrected in Quebec, the latter's answer runs something like this:

"First Quebec has to achieve the separation of Church and State. The influence of the clergy in politics and education is one of the worst abuses afflicting Quebec. You have excellent lawyers and doctors; you aren't short of good minds. But you don't use them efficiently. If you had educated fewer priests and more administrators and scientists, you wouldn't be in the situation you criticize today."

If a French-Canadian made the same remark, he would be regarded as anti-clerical by his circle. For an English-Canadian, it implies nothing of the sort; the remark springs naturally from the theory of separation of Church and State, a basic principle in a balanced society.

English-Canadians have been aware for a long time of the reasons for the apathy in which French-Canadians are now finding themselves on the economic level. They have understood for a long time that the main cause is the educational system. Their first concern was to extricate themselves from that system by establishing a Protestant Committee, to create a radically different system.

If today English Quebecers have willingly accepted the Parent Commission's recommendation for a single educational system throughout Quebec, it is because the Parent Report proposes a system which appears to be a logical extension of the present Protestant system.

Why have English-Canadians never supported the progressive French-Canadians who,

in many cases, wanted to impose in French Canada principles long since adopted by anglo-saxon society? The English-Canadian claims that it was to observe the principle of non-intervention.

English Quebecers have always dealt with the indigenous elite. They have financed Union Nationale candidates when the UN held power in Quebec.

How meaningful is the principle of non-intervention in the politics of a country in which one lives? The English-Canadians in Quebec have to admit that they have acted toward French-Canadians as they have acted toward foreigners, with respect to institutions and "rois-nègres", financing whoever offered most benefits. They have acted here as they seem to have acted in India and Africa.

With this in mind, is it any cause for surprise that they are treated like foreigners when, for example, we plan to set up UGEQ? It is mere recognition of a status they have accepted for a long time.

But there is worse to come. We live in a country with a minority group which has a standard of living distinctly higher than that of most of the population; which holds all the main positions; which controls economic life; which refuses systematically to integrate itself with the society of this country; and refuses to support those who want to make the country progress.

We have an increasing tendency to believe that this minority is no different from the English minority which ruled the English colonies before they obtained their independence.

Serge Menard,

Directeur,
le Quartier Latin

LETTERS

Regrettable Incident

Dear Madam,

A regrettable incident took place on the final evening of the Savoy Society concert in Redpath Hall, on Wednesday, January 20th. During the performance, a gold watch, three coats, one of which, a brown suede coat valued at \$150, and approximately \$40 in cash was stolen from the Ladies' Dressing Room. Whether or not a student was responsible, the stolen property may reappear on the campus, and I should be most grateful if any student with any information concerning the loss would get in touch with me.

This unfortunate affair is the more deplorable, because the concert was held in aid of the Foster Parents Plan, and the donations received will not be enough to cover the loss. A great deal of time was lost in attempting to communicate with the security guard, who spoke only a few words of English.

It is to be hoped that in future sufficient precautions will be taken to make a repetition of this impossible.

Robin M.H. Alder,
President, Savoy Society

Asks Explanation

Dear Madam:

As chairman of McGill's chapter of World University Service

of Canada, I am a little disappointed in the manner in which this year's Campus Chest Committee has handled the matter of publicity and in particular, the manner in which they informed the students as to how the money is used by our committee.

An attempt was made to contact the charity committee to aid them in their publicity work and to inform them as to how the WUSC money is used after it is given to us. The reply: "We do not care if the student is informed or not, as long as he gives!" This, I think is the improper attitude. The small amount of space that was devoted to informing the student was misused as the information given was incorrect.

Firstly, the money given to WUSC does not go to support scholarships, these are donated by various university administrations. Secondly, the students we send to represent us at international seminars are supported by industry. WUSC uses the money to give to underdeveloped countries, promote educational development through material aid, health programs, and technological assistance. McGill does not send graduates and professors to these countries.

This information was offered to Campus Chest but they refused it. As poor as the information was on WUSC, the information on CUSO was even more lacking.

Mr. Michel S. Green,
WUSC Chairman.

BEARD-GROWING FROM THE INSIDE

Whether you shave yourself manually or electrically, the inhibition of your whiskers' natural tendency to visibly extrude themselves has given rise to a multi-million dollar industry. So what if it tickles. If mankind could be persuaded to give up shaving (not to mention smoking), the resulting savings could be used to destroy hunger and misery — to build the "great society" on a world-wide scale!

Why is it that our society, however fascinated it may be by beards, obstinately distrusts and suspects their supporters? A development as old as humanity itself, a phenomenon so elusive but alluring to woman (but shunned and feared by men) surely deserves a better treatment.

And at the same time, the question arises: what is the position of beards, in the light of historical evidence, in our era?

We know much about their specific location. Beards are generally situated upon a man's chin and cheek. When the skin is otherwise shaven, what remains upon the cheek is called "whiskers". "Moustache", on the other hand, refers to the hair on or above the upper lip.

By number or percentage beards are in the minority. The general public, with its hunger for labelling man and manners, judges the bearded specimen to be a pseudo-intellectual, non-conformist, pseudo-conformist, or, with the image of Castro fresh in their minds, a virtual communist.

Let us now focus on a particular case — that of the university student who has taken his first step to beardom. Here are some of the questions he is inevitably faced with and moreover forced to deal with:

A friend whom he has not seen for a while will say: "Don't tell me you are growing a beard". This after you are fully convinced that the growth you have been sporting now for almost a month certainly does not beg that question. To this you answer with great dignity in the manner of Samuel Johnson: "Sir — that question might have been pertinent two weeks ago but now I regard it as an insult".

by **ROB KELDER**

The author of this scholarly dissertation is an occasional McGill student and is a former beard-carrying member of the Students' Society.

The photographs of selected campus beards are the work of BILL BAKER.

If he has any brothers too young or too inhirsute to grow beards, they will admire him with silent envy. His sister will be all for it too, except for the moustache which makes him look "so barbaric". Of all persons except maybe fathers, mothers are the most violent and vehement in their disapproval at the first indication of excess growth on their son's countenance. They shake their heads, inwardly worrying — "My son, my son! How could the time go so fast? It seemed only yesterday that I took him to the barber for his first haircut — I guess I shouldn't have forced him" and outwardly saying "But it makes you look so old!"

The bearded bard of Avon said: "I see that the fashion wears out more apparel than the man." This has been observed all through the ages, though not always very closely.

In the beginning beards were definitely in, as Adam the principal man was by tradition created with a beard and, equally, old painters and carvers



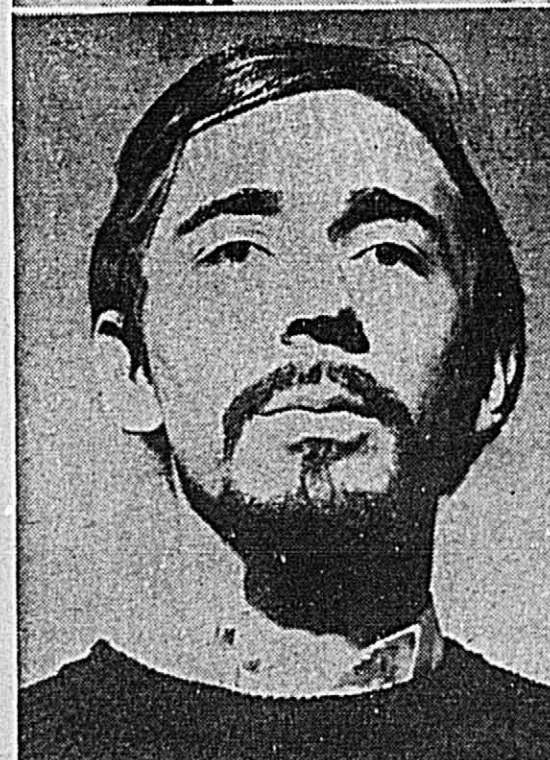
who depicted the first person of the Trinity gave him the long beard of his fatherhood.

Abraham, Agamemnon, King Arthur and the Smith Brothers all wore beards as did the followers of Mohammed. It has even been reported that Saladin's little son wept for terror when he saw the crusaders' envoys with their clean-shaven chins.

Peter the Great of Russia, wanting to establish Western customs and traditions taxed Russian beards, shaved his own, and died in bed.

Today beards are out — just look around. The question is how many men want to grow beards but are unable to do so. All the immense weight of public opinion, the family, pressure of the job is clearly against them. Imagine Mr. Clean with a beard! Or your friendly neighbourhood Texaco dealer sporting handlebars! Or Lorne Green with a goatee! Inconceivable!

The only segment of the population which remains unfettered, which can indulge en masse in the expression of masculine virility, is you — the college student. We appeal to all university students who have reached the age of puberty... and you can too, if you grow a beard.



Fourth issue of Supplement:**McGill paper in high schools**

The fourth issue of the "Daily" High School Supplement, this edition featuring McGill clubs and societies, will appear in sixty English-speaking high schools in the Montreal region next Friday.

12,000 students receive the Supplement, which complements the High School Visiting Program sponsored by the Education Committee. The two programs serve to relate college life to the high school senior and will help him to adjust to conditions at university.

The Supplement appears monthly, each time with a different

theme. The articles in the paper are written by past and present Department heads and Editorial Board members. This issue will stress the activities, autonomy, and variety of the clubs and societies at McGill.

The next issue of the Supplement will feature the educational

aspects of McGill. Differing study habits and a story about MacDonald College lead the tentative articles. The final issue in May will explore the various concepts of student action.

Student Syndicalism will be explained, as will the organization and functions of the Education Committee, Canadian Union of Students, The International Union of Students and the International Students' Conference.

Next Fall the effectiveness of the Supplement and Visiting Program will be gauged by means of a survey to be conducted among the incoming Freshmen.

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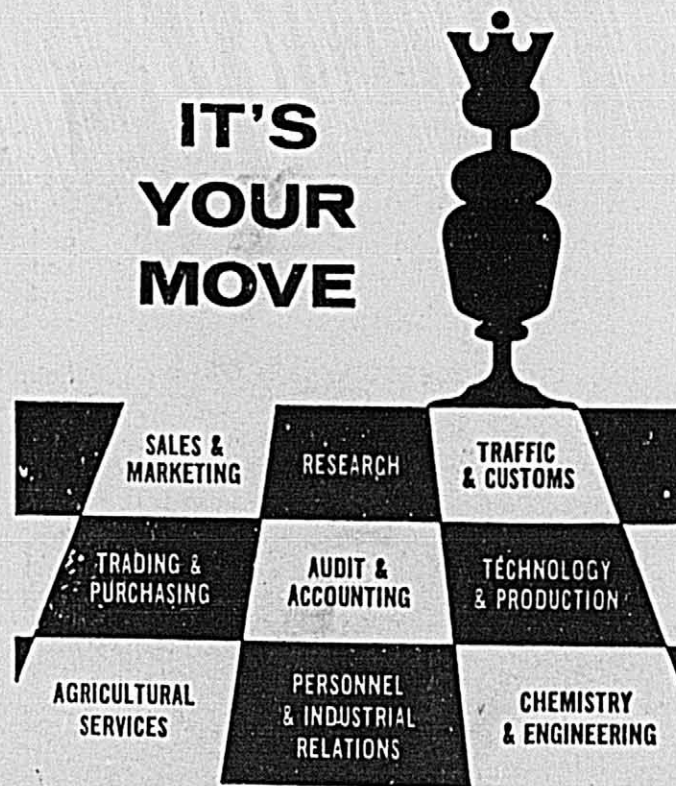
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Alice in Albee Land

"Tiny Alice" is a mystery play, whose plot is nonexistent but whose mystery is present for everyone to solve. It is a jigsaw puzzle, like most of Edward Albee's plays, whose pieces, with effort, fit together into a picture of life as he sees it. Very often there is more than one possible way of arranging the pieces.

The plot merely serves as the background for Albee's host of messages and ideas. A lawyer (William Hutt), representing a wealthy young woman, Miss Alice (Irene Worth), goes to see a cardinal of the Church (Eric Berry) to offer him a large yearly sum of money (a hundred million). In order to arrange the deal, the lawyer requests that the Cardinal send his secretary, Julian (John Gielgud), who is a lay brother, to Miss Alice's home.

Miss Alice's home is a castle, and in the main room of the castle is an exact model of the castle, with all the rooms duplicated as well. This model serves as the centre of the mystery, for it reflects the temperament as well as the physical appearance of the house. When there is a fire in the chapel of the house, smoke comes out of the model.

In the house lives a butler, whose name is Butler (John Heffernan) and who acts like a member of the household (having once been Miss Alice's lover). The lawyer is now Miss Alice's lover. The rest of the play takes place in the house.

Its three inhabitants try to convince Julian to become part of their clique, by talking to him; and Miss Alice, by trying to seduce him. In the end, he refuses to become one of them, and they are forced to shoot him. The Cardinal is given the money only after Julian has been killed.

The question of life's Reality is very much a part of Albee's thinking and reflects itself in his plays. In *Who's Afraid of Virginia Woolf?* it was the reality of the child and the "adults'" games that was questioned; here it is the reality of religion. Albee here shows that religion is an imaginary idea, and to believe in it, one must be unaware of reality.

Albee uses his characters to draw the tenuous thread between reality and imagination. Each character has a double image in the play. In the first scene, a bird cage with two cardinals compares the Cardinal, who has caged the birds, and represents the corruption of the Church, with the lawyer, whom the Cardinal refers to (although only mockingly) as St. Francis. The lawyer's other image is that of a jealous lover. The butler, whose name is an image in itself, is not really a butler at all. Miss Alice, on the surface a sensual, lonely woman, is really faithful and obedient, the representative of Alice (or God) who is the absolute image, being constantly mentioned but never seen.

Julian is the centre of the argument. He is the innocent victim who only wants "to serve" on the surface. He feels he cannot serve because he is tormented by an inner struggle between his passion for belief and his reason. He spent six years in an asylum, because to him, losing his faith meant losing his sanity. In his present position, he has regained his sanity but remains an agnostic.

The three members of the house are all servants to their faith. While the chapel is burning, Miss Alice prays that she will try to be a better servant if the chapel (their symbol of religion) can only be saved. Later on in the play, the butler, who is the superior of the group, points out to the lawyer that the salvation of Julian's soul is their most important task.

Not only is he a subject for conversion; he is also a threat, for they know everything about him except the six years of his unbelief. They have no control over any domain except their own. When they are trying to persuade him to accept the illusion at the end, he keeps crying for the asylum, where he could escape from them.

The three servants are almost evil or corrupt, and the religion they want him to

accept is very closely tied in with sex. Only through a sexual communion with Miss Alice, can they become one of the faithful. Julian's sensuality, which shows itself in his description of a hallucinatory sexual scene, is what finally traps him.

In the scene of his submission, Miss Alice enfolds him, as he kneels before her, in her long flowing black negligée. But in his innocence, he thinks the Miss Alice he marries is a reality. When he later finds out the truth, he refuses to accept it.

In line with the religious events, Julian's shooting is really a crucifixion. They leave him alone with the model (Tiny Alice), and he lies there, finally accepting, arms outstretched against the model, crying, "God, Alice, God, Alice — why hast thou forsaken me?"

by Bayla Schecter

As he dies, the lights in the model (which have been on during the servants' last attempt at conversion) go out one by one, those in the chapel first and in the bedroom last.

A passionate loud breathing is heard in the background as if Alice herself is coming for him at last.

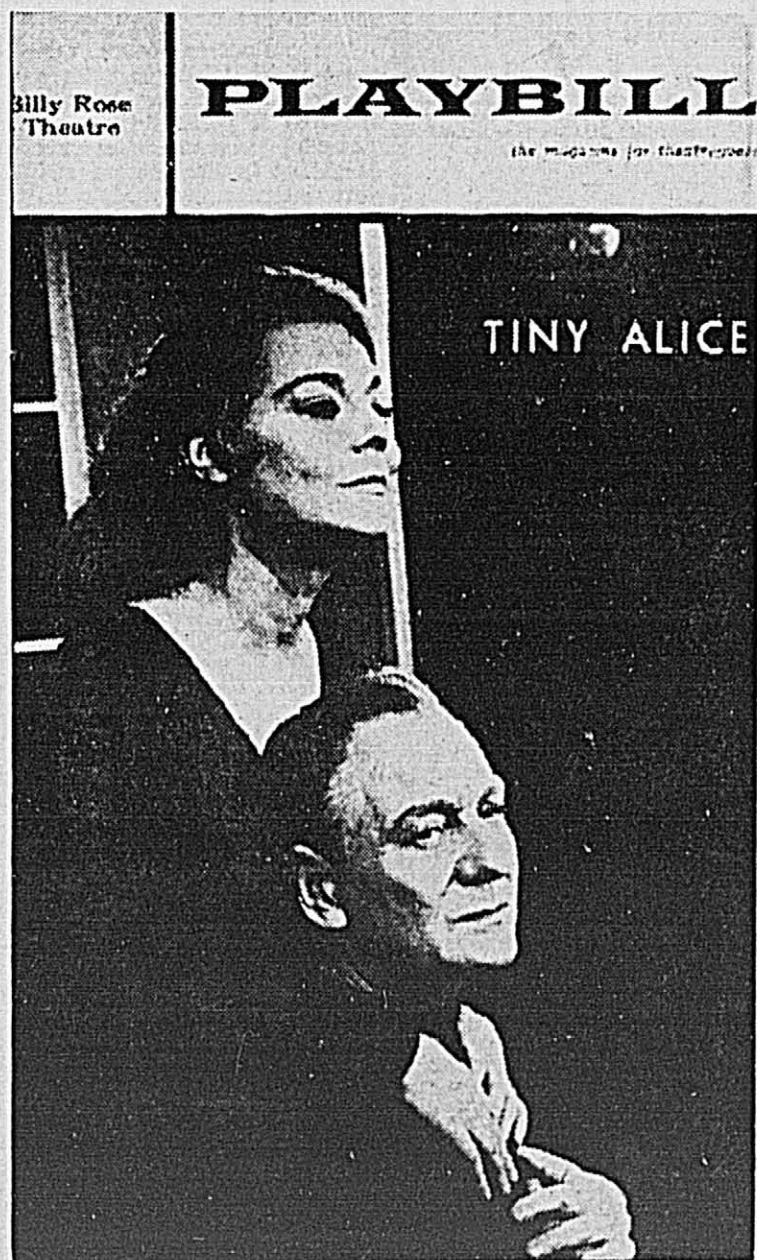
The corruption of the Church is brought out in this last scene as well. The Cardinal believes the illusion as the servants do, and he realizes the price he must pay for the money — Julian's death. During the shooting, the briefcase is placed at the door of the model — at God's feet — and then is given to the Cardinal.

(When they were leaving, Miss Alice said they would be coming back in the spring to renew the cycle, or for a resurrection.)

The acting was excellent. The characters came through well, as did the speeches, which is important in Albee's plays, where there is so much dialogue. Very seldom was the diction blurred.

The setting in the main room was in itself almost a character. The model was really the focus of attention and was raised above the level of the floor.

In the right-hand corner was a small cabinet on which were placed a globe (perhaps for universality) and a bust. The chairs were all draped with grey sheets when they left Julian to die alone. The room itself thus assumed a deathly character.



The programme cover of Albee's "Tiny Alice" shows Lay Brother Julian (John Gielgud) enmeshed in the toils of Miss Alice (Irene Worth).

REVIEWS

Father Goose

FATHER GOOSE. Screenplay by Peter Stone and Frank Tarloff. Directed by Ralph Nelson and produced by Robert Arthur. With Cary Grant, Leslie Caron, Trevor Howard and Jack Good. Now playing at the Snowdon and the Palace.

This isn't a bad movie. It's a middle-bad-good movie. Cary Grant the good bad guy plays opposite Leslie Caron, the bad good girl. At times Cary slaps Leslie and at other times Leslie slaps Cary — it's that kind of comedy.

Cary Grant doesn't wear one tuxedo in this movie — not even a tie. He drinks. He is obviously a bum. Leslie Caron doesn't wear one gown. She doesn't drink well. She's obviously a school teacher.

Cary, official enemy plane observer on a deserted island, rescues Leslie and her class of school girls, who are stranded on another deserted island so they can be stranded on his island.

Their adventures on the island are funny and sort of plausible if you can first accept the original premise that Cary Grant could be mean and Leslie Caron virtuous (for a while anyway).

Leslie would like Cary to be a father figure for her girls. Cary's not too happy about that. But the girls kind of grow on him. In fact, one of them would like to grow all over him.

When Leslie hides Cary's liquor supply, he is at her mercy. But not for long. One by one the girls take pity on the drunk and save him from that horrible fate — drinking coconut milk. Leslie has her moments too, and in one scene she gets sloshed out of her mind. I knew she couldn't play it straight for long.

The title, Father Goose, is Cary's code name when he has

to call in to Briar Patch to ask the Big Bad Wolf for eight nighties and a bunny suit. Now if you want to figure that out you'd better go see the movie.

And if you really don't care — remember, Cary Grant is cute, in a grandfatherly way and Leslie Caron is a good actress in an average way and this movie caused waiting lines three times around the block in a Rockefeller Centre sort of way.

And by the way, there's no sex. It's a safe movie. You can go to see it without fear of the consequences.

K. H.

The Outrage

THE OUTRAGE. Screenplay by Michael Kanin, directed by Martin Fitt, produced by A. Ronald Lubin. With Paul Newman as the bandit, Laurence Harvey as the husband, Claire Bloom as the wife, Edward G. Robinson as the con-man, William Shatner as the preacher and Howard da Silva as the prospector. Now playing at the Capitol and the Outremont.

The Outrage is another of those western-easterns based this time on Akira Kurosawa's 1952 Oscar winner *Rashomon*. Based, like *The Magnificent Seven*, which made Kurosawa's *The Seven Samurai* more palatable, upon the proud traditions of Gene Autry and Hopalong Cassidy, *The Outrage* converts Japs to Yanks and proceeds along its merry way to probable financial success. For those who have seen *Rashomon*, *The Outrage* will probably seem like one, but for the unfortunates who haven't, the substitute is still superior entertainment.

There is an obvious attempt to coalesce the best of two worlds — the "arty style" currently in vogue and the good old, red-blooded western. This results in some very talented photography in places, but little consistency. More disturbing perhaps, is the beautiful cactus-studded countryside, traditionally Technicolor's piece de resistance, filmed in a monochrome that suits it poorly.

The plot development is identical to *Rashomon's*, that is, a series of incidents, leading up to the stabbing of the colonel, recounted (in not necessarily truthful flashbacks) by the principals involved. It is blessedly simple.

Notoriously lecherous bandit (Paul Newman) stumbles upon a stiff-lipped Confederate colonel (Lawrence Harvey) transporting his little bundle of conubial bliss, clad in the laciest formal, across the virgin countryside. Succumbing to nature, Newman uses his various talents to tie the colonel to a convenient tree, and thereafter bestraddle the spoils of war.

The theme of the drama, human dishonesty and pettiness, requires little subtlety to interpret, but the requisite amount of philosophizing is carried out with unusual reserve, in a series of conversations between clergyman, prospector, and quack. In fact these scenes, thanks to a masterful acting display by Edward G. Robinson, are probably the best in the film.

Naturally enough close-ups of the crooked Newman smile are provided to ensure the film of an abundant female attendance. These people will probably be brooding so intensely they won't even notice that this is one of his best performances.

Newman's talents, though one-sided, are just made for the crass bravado of the bandit and despite a slight tendency to overact he does the role more than justice. Not so Lawrence Harvey, who is so stiff in an already stiff role as to be quite jarring, and when he does thaw

occasionally, it seems out of character.

In her difficult role as a wife of constantly changing backgrounds and outlooks, Claire Bloom's performance is commendable, though she falls down somewhat in her final scene.

How to evaluate the film as a whole? Because of a masterful plot, and unique presentation, outweighing its technical shortcomings, *The Outrage* is not a film to miss for those who have not seen *Rashomon*. Internationally oriented, it has a mélange of American, Japanese and European film styles which makes you wonder why they left off the sub-titles.

George Steiner.

Black Orpheus

BLACK ORPHEUS. Screenplay by Jacques Viot based on the play "Orfeu de Conceicao" by Vinícius de Moraes. Directed by Marcel Camus. Produced by Sacha Golline. With Bruno Mello as Orpheus, Marpessa Dawn as Eurydice, Lourdes de Oliveira as Mira, Les Garcia as Serefina, Adhemar da Silva as Death, Alexandra Constantino as Hermes, Waldemar de Souza as Chico, Jorge dos Santos as Benedito and Aurino Cassiano as Zica. Now playing at the Empire Repertory Theater. The other feature on the double bill is *MONIKA*, with a screenplay by Ingmar Bergman.

Marcel Camus captures the confusion and flow of people at play. The deeper feelings and perhaps the real story lie buried in this confusion. Bruno Mello and Marpessa Dawn are not as convincing as they could be and seem shallow and weak.

The beauty of the film is a result of a careful balance between the classic myth and the pagan ritual of carnival. The color and natural purity of the land blend with the sad poverty and misery of civilization. It is the perfection of the National Geographic on film and with the exception of a few rough spots is completely convincing.

Finally I found that the rather dull subtitles detracted from the film. Perhaps it is here that most was lost and although I understand no Portuguese, there seemed to be far more in the picture than the titles conveyed.

William Baker.

Cinémathèque

NORWEGIAN CINEMA WEEK

Monday, January 25

8 pm

NI LIV (Nine Lives). Arne Skouen, 1958.

Tuesday, January 26

6:30 pm

TROLLELGEN (The Troll Elk). Silent film, 1927. English commentary.

8:30 pm

FANT (Bohème de la Mer). Tancred Ibsen, 1937. French commentary.

Wednesday, January 27

6:30 pm

GATEGUTTER (Les Enfants de la Mer). Arne Skouen, 1949. French commentary.

8:30 pm

NOEDLANDING (Forced Landing). Arne Skouen, 1952. English commentary.

Thursday, January 28

6:30 pm

Vancouver Film-Makers, Part I: HYCROFT HOUSE, Ain Sooder, 1962.

EDUCATION OF PHYLLIS-TINE, Phil Keatley, 1961.

SKID ROW, Allan King, 1956.

Film Society

LOOK BACK IN ANGER. Directed by Tony Richardson. Great Britain, 1959. With Mary Ure and Richard Burton. Adapted from the play by John Osborne. International Series: this film will be shown in the PSCA at 6:30 and 9 pm tonight and tomorrow, with a special screening at 2:30 pm Saturday.

The play by John Osborne, *Look Back in Anger*, has attained such a position of significance in the history of that school of writing which has come to be known as "modern British drama" — everything, especially the kitchen sink, from Pinter to Simpson and beyond in both directions — that a fairly recent book on the subject could be titled simply: "Anger and After".

The film, while it cannot claim to have the same exerted influence on modern cinema, British or otherwise, is nevertheless endowed with meaning and importance in that it powerfully reproduces the style and atmosphere of the stage play.

It has crystallised into classicism. If, as some complain, it is dated, it nevertheless has value as a document, as the only imperishable version of a literary — and theatrical — fountainhead.

The film is made even more memorable by the excellent acting of its two principal characters, Mary Ure and Richard Burton.

First Men On the Moon

FIRST MEN ON THE MOON. Special effects by Ray Harryhausen, directed by Nathan Juran, produced by Charles Schneer. With Edward Judd, Lionel Jeffries, Martha Hyer, Eric Chitty and Miles Malleon. Now showing at the Strand and the Rialto.

Were I writing this review for the *Totsville Chronicle*, I would indubitably recommend *First Men on the Moon* as wholesome family entertainment (most parents will make the sacrifice for their offspring). However, the director's handling of H.G. Wells' classic science fiction story degenerates it into little more than a funny story.

The Wells story, briefly, is about a scatterbrain 19th Century inventor who concocts an anti-gravity paint and determines to visit the moon. With him he takes a normal John Doe who is chased all the way up by the inevitable girl friend. The rest is obvious as it has been copied so often.

While Inventor Covour is occupied in trying to communicate with the intelligent Selenites (moon men to the uninitiated) for the betterment of science, his comrade resorts to brawn to solve all the moon's problems.

Though the plot is intriguing, its comic aspects are magnified to such an extent that the serious undertone is almost lost. Abetting this, the whole film, both earth and moon, is shot as a series of sticky-sweet picture postcards in lurid luna-colour which deride the imagination and offend the taste. Props and set designs, as may be imagined, cater strictly to the younger (pre-teen) set, or mayhap a stray died-in-the-wool romantic.

The acting, by the way, is in keeping with the rest of the film — shallow but relievingly humorous.

G.S.

The Ape Woman

THE APE WOMAN. With Ugo Betti and Annie Girardot. Italian subtitles. Now showing at the Little Cinema, Place Ville Marie.

Except for one outstanding strip-tease scene, *The Ape Woman* is certainly not a very memorable film.

Despite its title, this is not a science-fiction thriller, although the concept of a woman being naturally endowed with soft silky brown hair all over her body is a bit hard to believe.

Annie Girardot, who is a fine actress, is cast in the title role. Ugo Betti plays her unsympathetic manager and later, husband. Both of them are more than adequate in their roles.

This film originally had the makings of an excellent movie, but the present version has a contrived happy ending with Miss Girardot fortuitously losing all her excess hair during the birth of her first baby.

In the previous version she dies at childbirth and is promptly pickled and put on display by her unscrupulous husband-manager. This of course is a much stronger ending for a film about exploitation and without it, the whole moral meaning of the film is lost.

In fact, the present film is simply a case of girl has hair, girl gets boy, girl loses hair, girl keeps boy.

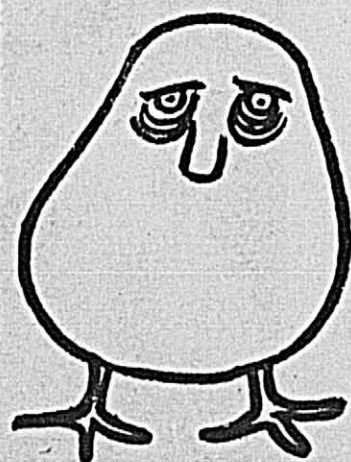
Also detracting from the value of this film are the poor sub-titles. That they are terrible, is merely a guess based on the assumption that, if the Italian audience at an Italian movie is rolling in the aisles at certain points in the dialogue while the English audience reading the sub-titles sits there in bewilderment trying to find out why they're laughing, there is something very wrong with those sub-titles.

The strip-tease dance segment which takes place three quarters of the way through the film is perhaps the most powerful piece of erotica ever to get by Quebec censors, and that includes everybody's favourite epic, *Bitter Ash*.

Had the film retained its original ending there might be justification for the sexuality which runs through it, culminating in the dance, but as it is now it appears as little more than trite screen pornography.

K. H.

SIR REALIST



Paul Krassner, editor of that unreconstructed publication described, in its own letterhead, as "the fire-hydrant of the underdog", will be in Montreal on Tuesday, February 2nd, under the sponsorship of SCOPE. He will speak in the Leacock Building Auditorium, at 8:30 pm. Admission is \$1.00 and the tickets go on sale this Monday. Mr. Krassner's self-appointed topic will be "Truth is Silly Putty; or Satire versus Reality".

The Racial Problem In Black and White

It is a credit to Montreal theatre companies that they are often able to build worthwhile and entertaining productions out of material of little merit. Such is *Les Saltimbanques*' latest presentation — a contrived but revealing exploration of the American Negro situation by Gabriel Cousin, entitled *l'Opéra Noir*.

The play in itself is nothing more than a series of poignant skits loosely held together by a slight and superimposed storyline. Cousin, a Frenchman, probes into the problem of racial prejudice in the Southern States with understanding and sympathy.

However, he has forced his ideas into a play which lacks in dramatic immediacy, and serves only to metamorphose his acute perceptions into hackneyed situation and dialogue, both often bordering on the ludicrous and infantile.

What redeems the piece are its operatic aspects. The stirring jazz background here provided by Jean Robitaille and his trio, plus the three haunting melodies sung by leading lady Armande Larivière, render the musical element the most effective in the play for conveying the tensions of the racial situation.

The plot, such as it may be, is exceedingly trite. It unfolds the story of Millie (Armande Larivière) a Negro girl forced into the throes of prostitution because of her poverty and colour, and Prez (Manuel Maya), a Polish Jew who has talked himself across the colour barrier because of his great love of Negro music and the vitality it reveals.

Both young people serve time in prison and then enter a jazz milieu (she sings) where they meet and fall in love, thereby breaking all social and legal conventions prohibiting Negro-white relationships.

Their case is brought before the world in a trial scene which provides the most powerful moment in the play. The judge in

a torrent of words pours out all the prejudices of the arch-bi-got. The two lawyers for the defence plead silently and movingly, in mime fashion, and the resonance of their mute appeal places the police, the priests, the audience,

the world on trial, as Prez and Millie are marched off to separate prison cells, guiltless.

The Saltimbanques Company, because of effective costuming, sets and choreography has managed to make even points in the play which are merely embarrassing, passable. Robert Singher was up against a difficult problem in directing such a large group of people within the limitations of the theatre's tiny stage. He has triumphed. At no time does the production appear clumsy or forced beyond the restrictions placed on it by author Cousin's lack of dramatic ability. L.B.

Frothy Irony in Anouilh *Au Rideau Vert*

Cleverly satirizing the moral and social values of a degenerate aristocracy within a tight classical framework filled with sparkling dialogue and touches of characteristic bitterness, Jean Anouilh's *L'Amour Puni* mounts to its full potential in the capable hands of the Théâtre du Rideau Vert, and emerges as one of the best productions of the season.

L'Amour Puni is a tale of disillusionment. Beneath its airy surface lies the tragedy with its poignant illusions, of tenderness and innocence, stifled in a milieu, a world, of cynicism and pettiness.

In a castle live a group of witty pleasure-seeking aristocrats who for amusement are set on producing Marivaux's *La Double Inconstance* (thus the alternative name for the play, *La Répétition*), a piece which serves as an excellent reflection and parody of their situation; a play which is "plus vrai que le vrai".

The count and his wife are intelligent sophisticates who believe in that marriage contract which allows for various amorous adventures by either party. Love for them, like life, is a game which must be played according to rules and with smiling grace. One must never take futility "au sérieux".

Introduce any true feeling into this existence and its facades are shattered. When the

count has the misfortune to sincerely fall in love with a simple young girl of a lower social order, all the members of his own circle are forced to try to quell his emotion, because they fear the destructive effect its vital and illuminating qualities may have on their boring and comfortable superficiality. Working under the influence of Anouilh's clear-sighted cynicism, it is inevitable that triviality should triumph.

The Rideau Vert Company has excellently interpreted this masterly play. Its comic effects are played to the hilt in the figure of the Countess' ludicrous lover Villebosse (Gaétan Labrèche), a burlesque caricature of the 17th century courtier.

Benoit Girard as Héro, a cynical playboy alcoholic, emerges as a consummate dramatic actor, and his performance far surpasses any other single one in the production. The fourth act of the play in which he attempts to seduce the innocent Lucile (Geneviève Bujold) brings to the fore the whole tragedy of the piece, and we see in Héro the utter destitution of an entire social class.

Portraying the Count, Gérard Poirier brilliantly succeeds in presenting all the nuances of Anouilh's figure — the spirited aristocrat, the brilliant wit, and the tender boyish lover. L.B.



Georges Monét

Bruce Mackay Interviewed: Reflections in the mind's eye

The McGill Players will present a new production, *Mirrors*, February 23-27, in the Walter M. Stewart room of the Union. *Mirrors* is a sequence of three one-act plays written by Bruce Mackay, a McGill Honours English student. The last of these, under the direction of Richard Graham, will be McGill's entry in the Canadian University Drama League Festival, held at Loyola College, February 10-13. Bruce Mackay was interviewed for *Panorama* by Susan Harris.

At first glance, one sees little of the playwright. He was quiet-spoken, and seemed self-conscious at being interviewed. His tone was earnest, and very much as if he feared being misunderstood.

Q: Did you have any special purpose in mind when you wrote your plays?

A: Not really. I wrote them to entertain myself. I hope that they will entertain others.

Q: How would you describe your style of writing?

A: I don't know if I could describe my "style" at all. I would like to think that my plays are "different", but in actual fact, they conform to a certain brand of non-conformity.

Q: What about your characters?

A: They are just people. A mixed breed. A cross between prototype and individuality.

Q: Are you "an angry young man"?

A: I don't think so. I'm not making any violent social protest. I merely observe and comment. But I'm not making a social statement as much as I'm

presenting a set of values.

Q: What sort of values?

A: The way I see it, life presents a choice between reality and illusion. Too many people can't see the difference. Some wise man once said: "I hope for courage to change the things I can, patience to endure the things I can't change, and wisdom to know the difference." In effect, this is all I am trying to say.

Q: Two of your plays are in a serious vein, and one is light comedy. Are you trying to present these values through comedy, too?

A: Oh, yes, definitely. No picture of life is complete without a light touch. And one thing I have to watch is the tendency to take myself too seriously. In a way, I am laughing at myself in "Ups and Downs".

Q: You talk of "a true picture of life". Do you think that you have succeeded in presenting this in your plays?

A: What does "truth" mean? What is true to me is not necessarily true to anyone else. What I have done, really, is to take my sight and put it into a box. It's a peep-show. When others watch my plays, they are in essence being handed my eyes. I can't hand them my brain or my way of thinking. So, they have the choice of agreeing or disagreeing with, liking or disliking what they see. Some may choose to derive only visual pleasure, and others something more. Either is fine with me. As long as they get some form of pleasure out of it, I will be satisfied.

Susan Harris.



The Polish Mime Theatre will be appearing at the Comédie Canadienne from Tuesday, January 26, to the 31st. Artists of the company are here seen in "The Detective", part of the programme for the Montreal performance. Student tickets, in all sections of the house, are available at \$1.00 from Canadian Concerts and Artists.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. *Panorama* is a weekly review of entertainment in Montreal, incorporating both criticism and features.

EDITOR OF PANORAMA

Anne Bealls

STAFF CRITICS

Tanya Ballantyne, Lisa Borenstein, J. David Francis, Richard Graham, Klara Horne, Patrick Macfadden, Wanda McNevin, Joe Medjuck, Brian Nevitt, Erica Romerance, Charles Shannon, Sharon Sutherland, Gordon Thomson, Stephen Van Beek.

JAMMIN'

The present jazz scene in Montreal can be viewed as a microcosm of the whole North American scene. Le Jazz Hot, the city's one club featuring "big name" jazz groups, has been in existence for over a year now, (which makes it a long-established concern by jazzclub standards) and we may therefore presume that it is a financial success.

Most of the groups playing Le Jazz Hot have drawn good crowds and if one were to look at this club alone he might conclude that everything was rosy on the Montreal jazz scene. In fact most of the groups which play Le Jazz Hot attract large audiences wherever they perform. If you look only at successful musicians like Miles Davis, Dizzy Gillespie, Woody Herman, Oscar Peterson, Monk, Ellington, Coltrane or Mulligan you might think that jazz is in pretty healthy condition. This would be a misconception.

The above musicians are the big names and their success in no way reflects the financial circumstances of the average jazz artist. The value of a musician's music seems to have little effect on his financial success. Some of the most popular jazz men are very good but their audiences often react as enthusiastically when they are playing badly as when they play well. At the same time, many equally fine musicians have trouble making a living.

The Black Bottom, on St. Antoine, finds that it is not worthwhile to stay open more than four nights a week in spite of the fact that the club features guitarist Nelson Symonds who on most nights will play better jazz than the "big names" at Le Jazz Hot. The biggest bomb at the latter club was the Zoot Sims — Al Cohen Quintet. Cohen and Sims played some of the best jazz I've ever heard but the club was empty for most of their stay.

The two saxophonists are both sought-after studio musicians who do not have to rely on club work as a means of supporting themselves. There are many other musicians, however, who like Cohen and Sims have not gained far-reaching popularity, but do not have lucrative studio work to keep them employed. (For one thing the studios still hire only a handful of Negro musicians).

Kenny Dorham works in a music store. Ben Webster rarely has a steady gig and spends his time sitting in at various clubs around New York or playing the occasional record date. Cecil Taylor and George Russell have been unable to keep their groups together. Kenny Drew tells how he met fellow pianist Tommy Flanagan coming out of the unemployment office while he was going in. Archie Shepp and Bill Dixon sometimes have a weekend gig but are usually heard at this decade's answer to the rent party: a loft concert.

Almost everybody who writes about jazz has at one time in print lamented the fact that musicians such as these who have something worthwhile and individual to say are unable to earn a living through their music. Most jazz writers have gone one better than me and made some suggestions about remedying the situation. The suggestions are usually amazingly impractical.

Unfortunately the same situation exists in virtually every field of artistic endeavour. That's where it's at and there's not much we can do about it. But though you may have to accept the situation you don't have to like it.

J.A.M.

Le Cercle Français présente:

Une Soirée Théâtrale

McGill's Cercle Français will stage its annual theatrical production at 8:15 tonight in the Union Ballroom. Two very disparate French plays have been chosen to make up the programme: *Un Caprice* by Alfred de Musset, presented last summer at L'Egrégore by the English graduating class of the National Theatre School; and *La Cantatrice Chauve* ("The Bald Soprano"), most recently seen in Montreal's Theatre in the Attic, which the author, Eugène Ionesco, calls an "anti-piece".

In 1837, Musset, a prolific author of the Romantic period, painted this portrait of the buoyant Restoration society. After the French Revolution, the mad years of the Directoire, and the Napoleonic era, the higher social circles frequented by M. de Musset promulgated as much foolery and futility as they did romanticism.

Beginning with a rather commonplace plot, the author sets his poetic genius free in order to create this copious body of suggestion, subtlety, and spirit that makes this inspired play absolutely French. The marriage of a couple: she, young, attractive, impressionable, but very much in love with her husband, fresh out of the convent; he, handsome, well-to-do, just as young, and very shallow.

Their marriage is not at all a sensible thing, but rather a result of social decorum. After a year hardly any desire remains since, in this society, man and wife can easily live apart from each other. In short, M. de Chavigny presents himself too often in Mme. de Blainville's parlour. It is then that Mme. de Lery, a friend of the young wife, Mathilde, intervenes.

La Cantatrice Chauve has become a classic of the avant-garde theatre. A very exaggerated parody of everyday expression, the play moves in the realm of the absurd. What has that ridiculous fireman come to do? Where is the bald soprano? Who is being mocked, the audience, the actors, the English, or the French who, to a certain extent, utter petty sentences which, taken out of context and put one after another, constitute the majority of the play's material?

Ionesco might have written this play after having tried to speak English. Supplied with one of those books that claim to be able to teach a foreign tongue very rapidly, he was astonished to see an English lady, Mrs. Smith of course, tell her husband that they ate potatoes for dinner, that they drank some tea, that they have three children called Richard, Margaret, and John, that Pussy is their cat, and that their name is Smith. The English are a very strange people.

From time to time the lines may seem very trivial, but this method of trite expression actually constitutes the originality of the play. It is absurd, crazy, ridiculous, yet continually amusing and pungent. In Paris, *La Cantatrice Chauve* is still filling theatres — as it has since its first presentation in 1950. At its first performance, the play caused a sensation, shocking all those serious gentlemen and elegant ladies of the upper middle-class audience who were expecting a real bald soprano!

SEGOVIA — GUITARIST

ANDRES SEGOVIA, Guitarist. In a recital at the Place des Arts, presented by Samuel Gesser Productions, in the following programme: Aria: "La Frescobaldi"

G. Frescobaldi
Prelude, Ballet, Sarabande, & Gigue S.L. Weiss
Gavotte J.S. Bach
Etude & Allegro F. Sor
In modo polonico A. Tansman
Fandanguillo J. Turina
Deux impressions levantines O. Espla
Deux pièces castillanes M. Torroba
Zambra Granadina I. Albeniz

Segovia. After that, there really isn't much left to say. For the benefit of the uninitiated, Andres Segovia is a classical guitarist — some people would say the only classical guitarist. He is a classical Spanish guitarist — in the sense that his instrument is the six-stringed Spanish guitar, beloved of flamenco dancers and gypsies, and that he was born seventy-two years ago in Andalusia, Spain.

Because of Segovia, the Spanish guitar has become a respectable instrument that can be played in concert halls as well as caves and coffeehouses. It said in the programme that Mr. Segovia's instrument is a Fleta Guitar.

To reassure those who know him by reputation only, he lives up to it. Segovia is a supremely gifted artist. For those who are acquainted (impossible to say familiar) with him only through his Decca record jackets, he is an old man with white hair.

Segovia in concert? Stately, dignified, paternal — by turns the benign or stern-faced father — he enters slowly from the wings, to a burst of applause — the kind of clapping which grows audibly stronger at the end of every piece he plays. A decoration flashes from his lapel.

He is — with unquestionable correctness — clad in tails. He sits, hitching up his pants' legs with courtly decorum, in front of a plain backdrop, the focus of a single spot. A moment's significant silence. Then he begins the recital.

Segovia speaks little English — and onstage he does not find it necessary to speak at all, except with his hands. He conveys meaning with expressive gestures — an imperious sweep of his hand indicates to overreager members of the audience, who have just begun to applaud, that the suite is not yet at an end.

His hands on the nylon strings of his guitar are incredibly agile — they appear

to rest almost motionless and yet they move with a kind of complete certainty as he performs. He seems to weave the music out of the strings.

From the music, and from the way he carries his head, moves his arms, walks across the stage, sits down, Segovia has fabricated an indestructible stage presence. He is faintly reminiscent of Alfred Hitchcock in a serious mood. And the impervious courtesy with which he accepts a bouquet of red roses is almost royal.

It was a long concert. Members of the audience grew restive. They did not seem to feel, with World-Telegram & Sun critic Louis Biancolli, that "there is no silence like a Segovia silence. In that silence a cough is an explosion." They coughed.

But at the end of the programme, after tumultuous applause, Segovia was prevailed upon to play three encores. The final encore lasted for only a few bars — he seemed to be gently chiding the audiences for their lavish "bravos".

The first half of the programme — Weiss, Bach, Sor, and the Polish suite composed for Segovia by Alexandre Tansman — lent itself to a classical approach. In the Bach "Gavotte" in particular, Segovia's instrument took on all the tonal qualities of the harpsichord.

The second half of the programme was more distinctly Spanish in flavour. The four composers — Turina, Espla, Torroba, and Albeniz — suggested the vigorous enthusiasm and mournful lament of folk music or flamenco in a classical mode. Somehow Segovia's playing seemed even more real, in showing the emotional aspect of his music.

Watching the man and the guitar — he holds it proudly in front of him at every entrance and exit, as if he were displaying the instrument and not himself to the audience — it is not hard to believe this story: When he was young, Segovia had a teacher, a very great artist who one day presented his pupil with his own guitar, in acknowledgement of the fact that someday Segovia would be a far greater artist than his master. Segovia played the guitar and carried it with him all over the world. On the day that his teacher died, the guitar snapped in two.

A.B.



A blossoming spray, silkscreened for the Lido Studio by a Japanese artist.



Bill Baker

SITTIN' PRETTY: One of the six seminar speakers who addressed the Women's Union Careers' Conference last night, Miss Pretty discussed job opportunities for females in the business world. The Conference made clear the tremendous challenge facing "career-girls."

UBC bus fares down

VANCOUVER (CUP) — University of British Columbia students' demands for a reduction of the new bus fares in the UBC area met with success last week.

Officials of British Columbia Hydro announced after a special

meeting that books of ten tokens, to be used for rides between the university gates and the campus would be available to students for \$1.

A recent increase in Vancouver bus fares, including a 15-cent in-

crease for the UBC area, was greeted earlier this month by protests from the UBC students' Council and the British Columbia Student Federation.

Student spokesmen said the increase discriminated against the 25 per cent of UBC students who use busses only between the university gates and the campus.

Students picketed BC Hydro at a terminal near the university several days before Hydro officials reduced the student fare.

Careers' Conference concludes:

Challenges face co-eds

by RHONA KATZ

Career challenges for women were presented last night in a concurrent set of six seminars which were organized by the Women's Union.

The "Public and Community Service" seminar was concerned mainly with career opportunities in sociology, clinical psychology, and social work.

The speaker for this seminar, Mrs. Dorothy Barriere, a social worker, stressed that since hers is a relatively young profession, "the demands for social workers is greater than the supply".

She went on to expound on the wide range of specializations offered in this field including case work, social group work, and community organization.

"However", she noted, "there is one quality which the aspirants to social work need — maturity. For to be a successful social worker, one must be people-oriented rather than thing-oriented."

Dr. David Solomon, Associate Professor of Sociology and Anthropology at McGill, spoke on the sociology openings for women.

Although he commends careers for women in sociology, he admits there is a good deal of discrimination. Marriage and a sociology career can be combined, but, he remarked, "women will have to continue to make do with children".

For those considering doing graduate work in this field, he had this to say: "If you can't get paid at least two thousand dollars for a master's degree, then you'd better think twice."

Speakers for communications careers were divided under the headings of journalism, advertising, public relations, and radio and T.V. Here again, many of the speakers tried to strip their professions of false glamour so as to discourage those without any particular talent or real interest. In this vein, the speaker for advertising, Mr. Reid, said: "A university degree is no 'open sesame' to a career in advertising."

For those interested in the business world, speeches were given on banking, merchandising, government services, and personnel by experts in these fields. On the scientific side, seminars were held on biological and chemical sciences, mathematics and physics, and health.

Dr. Joan Marsden, speaking on zoology, noted that there is a widespread prejudice that women are unsuited to do the field work often required in this profession. She was, however, in favor of combining this choice of career with marriage and stated that a Ph.D. is no obstacle in catching a man.

"You must give up something to get something else," she noted. "If you are paid to wash test tubes, you'll have to pay someone to wash diapers."

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Since WUS scholarships are financed by the university administration and WUS summer seminar delegates are subsidized by industry and the Students' Society, the Campus Chest Funds can be put to work exclusively in the 'self-help' programs.

Every two years, during the International Students' Congress, a meeting of all the members of WUS is held, and at this time, a plan for international action is drafted. Any country that feels the need for help presents its proposed project, and the necessary funds are then allocated. For example, when an Algerian library was bombed during the war for independence, WUS provided the money to rebuild it.

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McGill to participate in debating championship

The Inter-University Debating League Championship will be held at McMaster University in Hamilton this weekend. Representing McGill will be Donald MacLean debating with Peter Bogaty and Stephen Simon debating with Henry Milner.

Two resolutions stand before the House, "Resolved: That the Freedom of the Press should be Curtailed", and "Resolved: That

Secondary Public Education should be under Federal Government Control".

The team of MacLean and Bogaty will uphold the affirmative of both resolutions while Simon and Milner will debate the negative of both topics.

Both MacLean and Bogaty are third year Arts students honouring in Economics and Political Science. MacLean has been an active debater since high school and has been on several debating

committees at McGill. Bogaty has had extensive experience in public speaking and was runner-up in the senior debating trials.

Simon and Milner are both intercollegiate debaters and have participated in various Debating Union activities.

The winning team will represent Eastern Canada in the National championships in Victoria, British Columbia. McGill debaters have been in the "Nationals" for the past two years.

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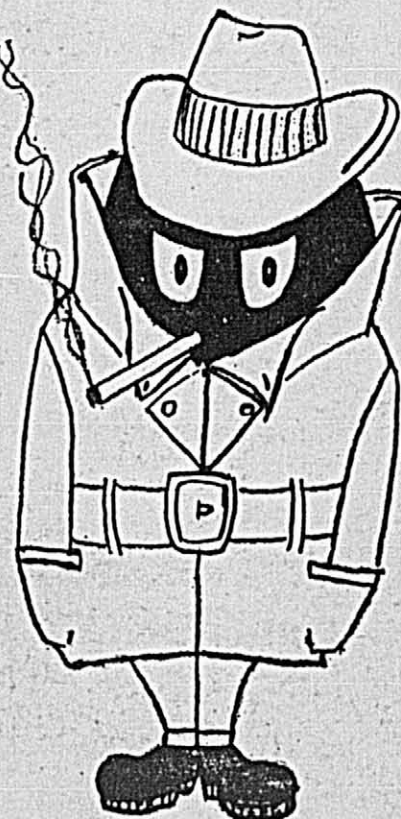
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Hockey Indians to meet second place U of M

by LAWRENCE HAIMOVITCH

Tonight at 7:30 pm in the Winter Stadium the Indians will meet second place U. of Montreal in an important City Intercollegiate Hockey League game.

The Indians are presently mired deep in the cellar as they are winless in three loop starts. They were dumped 10-2 in their only previous engagement with U. of M. and obviously have their work cut out for them if they intend to move up in the standings. U. of M. who have a 1-2-1 slate, are bound to be fired up for tonight after being thrashed 9-1 at the hands of runaway leaders CMR.

The Tribe's backchecking once again proved their downfall on Wednesday against Macdonald. Forwards were caught up the ice on many occasions and were out of positions on four Aggie

tallies. The squad in general does not backcheck well, and only a small part of this weakness can be attributed to the Indians' emphasis on forechecking. Colin MacKinnon and Charlie Schipper are the most notable offenders in this department and both saw little action in the later stages of the Aggie encounter.

In an effort to bolster up the forward lines Bellemare has decided to use defensive bulwark Roger Helal more on a wing than at the blueline. Helal, undoubtedly the tribe's top player loves to throw his weight around and should keep enemy wingers honest with his bone jarring checks. In addition to his defensive abilities Helal is a fine playmaker and possesses a blistering slapshot. With a handful of players in Helal's class the Tribe would probably be the terrors of the League.

Classified

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MISCELLANEOUS

Soirée Théâtrale du Cercle Français de McGill, à l'affiche: UN CAPRICE d'Alfred de Musset, mise-en-scène: Mme Mallen, et LA CANTATRICE CHAUVÉ, d'Eugène Ionesco, mise-en-scène: Luc Zimmer. Le vendredi 22 janvier, 20 h. 15 (8:15 pm) Union Ballroom. Les billets sont en vente maintenant au guichet de l'Union, et seront aussi en vente le mercredi 20 janvier entre 12 h. et 14 h. à Peterson Hall; et à l'entrée le soir de la représentation.

"RECORDISTS": Do you play the recorder for pleasure or profit? If for pleasure, phone Jerry at HU. 1-9344.

M. KEMATHRIE discusses East African Experience with Regional Co-operation TODAY at 1 pm in the Union Salon.

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The Greek Speaks

by BOB BERKE

Rob Picard has informed the Greek that I.F.C. debating began last Thursday, with debates following Monday and Tuesday. The results so far are: Theta Delt over Phi Kapp, Delta Sig outtalked KA, AD bested KRT, Zete took TEP, Sam got by Psi U while Lambda Chi squeezed past Phi Ep in a Greek-witnessed debate which was excellent. As it is to be noticed, the Greek has not listed all the winners so far, and here lies a black mark on I.F.C. competition. Three out of nine matches were unceremoniously decided by default, these included a Deke win over Fiji, a Sigma Chi win over Phi Delt and a DU win over defending champs ZBT.

Today Theta Delt goes against Sigma Chi, AD will take on Zete and SAM will battle Lambda Chi. Deke and DU (two default winners) will get their first chance to debate when they meet Friday. The results of these debates will appear Monday in the etchings of the Golden

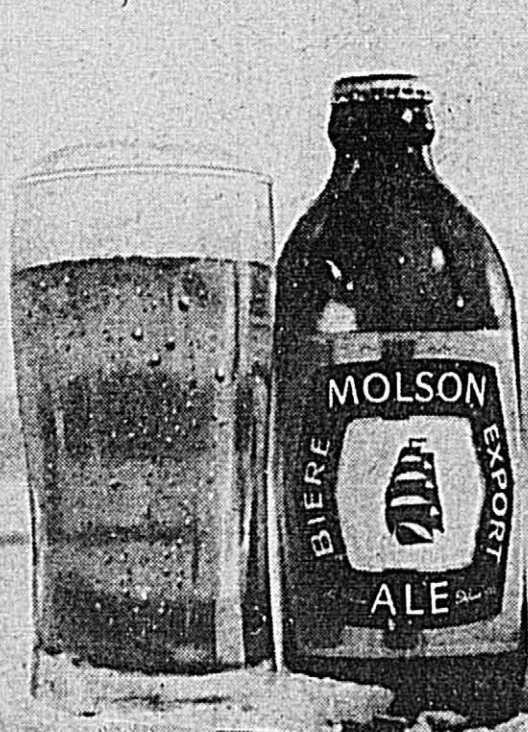
Greek. Helping Rob Picard in his work on this tourney are Al Lafleur and Brian Schneiderman. I.F.C. debaters are reminded that the winners of the contest go against the winners of their female counterparts on campus.

Blacky Briant (DU) and Peter Leus (DU) have finally passed on the word that the I.F.C. swim meet will be held January 30. The air is pregnant with questions concerning I.F.C. hockey, basketball, squash and bridge — the Greek awaits notice.

Save a kind word for the DU bowling squad who braved cold weather to make it an hour late to bowling last Saturday and yet still manage to bowl the lowest score of the day — consistent with last year's results.

I.F.C. hoopla star Jerry (Roger) Wagner is in from Syracuse and can be found if needed at 361 Kenaston in T.M.R. — all weekend.

frosty...foamy...
flavourfully Molson!



the big Ale in the big land

Hockey

Redmen bolster defence against Western, Guelph



RICH RIPSTEIN
Some guys always...

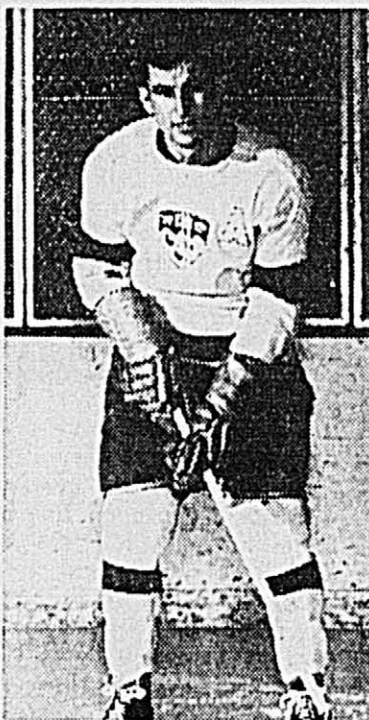
When the Redmen face the vaunted Western defence tonight they will be going with only two forward lines again, and the pressure will be on the workhorses, Rich Ripstein and Bert Halliwell, to keep the lines going.

Coach Dave Copp will be moving Jerry Kostandoff and Fred McRobie back to fill the defensive void that has cost the Redmen so many games in the past.

Dave Flam, the team's assistant captain and defensive stalwart hasn't sufficiently recovered from a shoulder injury to make the trip, so Copp is going to have to sacrifice scoring punch for a number of pounds of prevention.

Kostandoff has the size and the shot to be effective on defense and McRobie can handle the puck well enough to get it out of the Redmen's end.

Ripstein and Halliwell, two guys who always do the job, will have to do it better if Western and Guelph are to be beaten.



BERT HALLIWELL
do the job

Swimteam to host city championships

by BOB BOURNE

One of the biggest meets so far in the swimming season will be held tomorrow in the Sir Arthur Currie Memorial Pool.

The Redmen will be hosts to almost every college in the Montreal area that boasts a swim team. Such a large participation is expected that the meet will be run as a championship contest, heats being held at 1:30 pm and finals at 7 pm.

With star Bill Peers competing in Washington this week-end, the Redmen are expected to win, but only by the smallest of margins. The team will need improved performances from re-conditioned poloists Glenn Ruiter and little Andy Heap. Another newcomer Roger "The lodger" Courtois will try, along with regulars McMahon and Waugh to fill Peer's shoes in the backstroke. Loyal Redmen fans will be pleased to hear that Haites, Tamilia, Ransom, Pound, Bourne, and others will be pre-

sent to give their usual fine performances.

The diving event promises to be the highlight of the evening with three entries, led by Roy Gravel, from McGill, two from CMR and one from Ottawa.

Attendance at swim meets has not been encouraging so far this year. It is hoped that with such an important meet, there will be a change. So come out and support the team!

FROSH HOCKEY

Room for freshmen hockey entrants in the Friday — 12-12:45 pm class still exist. Interested parties should be at the Winter Stadium at 11:45 pm today.

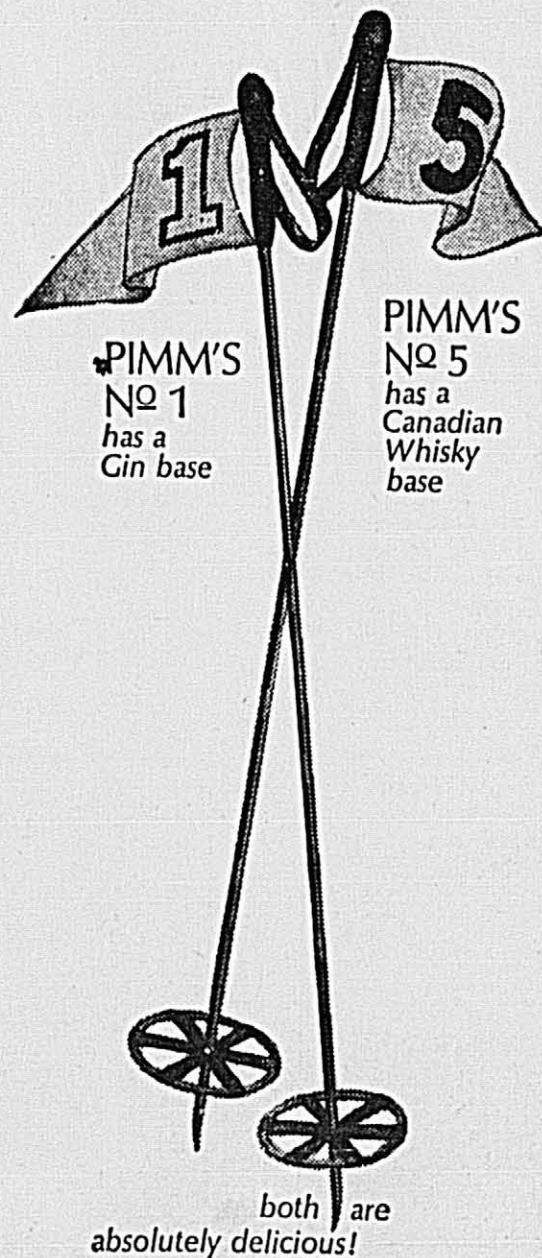


There's
Something
Special
about
du MAURIER

REGULAR
and
KING SIZE



du MAURIER
Symbol of Quality



PIMM'S
No 1
has a
Gin base

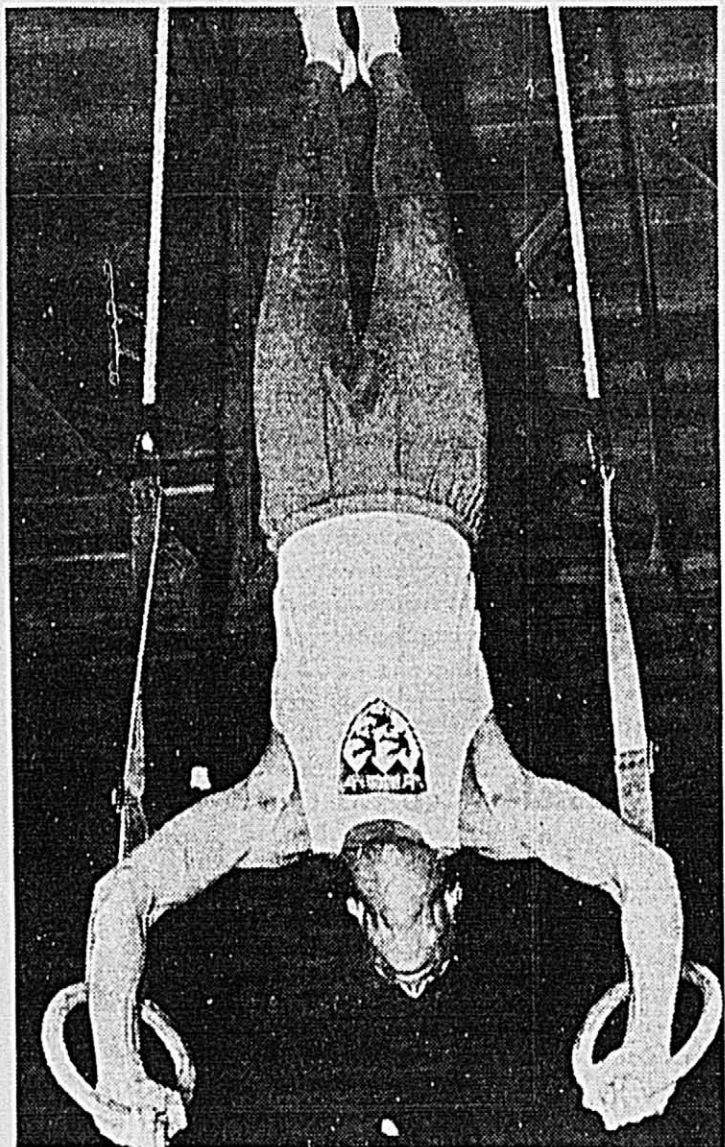
PIMM'S
No 5
has a
Canadian
Whisky
base

both are
absolutely delicious!

Two things about Pimm's: easy to serve, and a taste you'll enjoy. Just pour into a tall glass and add ice and fill up with your favourite light mix. You can add a slice of cucumber, a piece of lemon, or a sprig of mint to make the traditional Pimm's, famous throughout the world. But don't bother unless you're in the mood. A new generation is rediscovering Pimm's... and enjoying every moment of it.

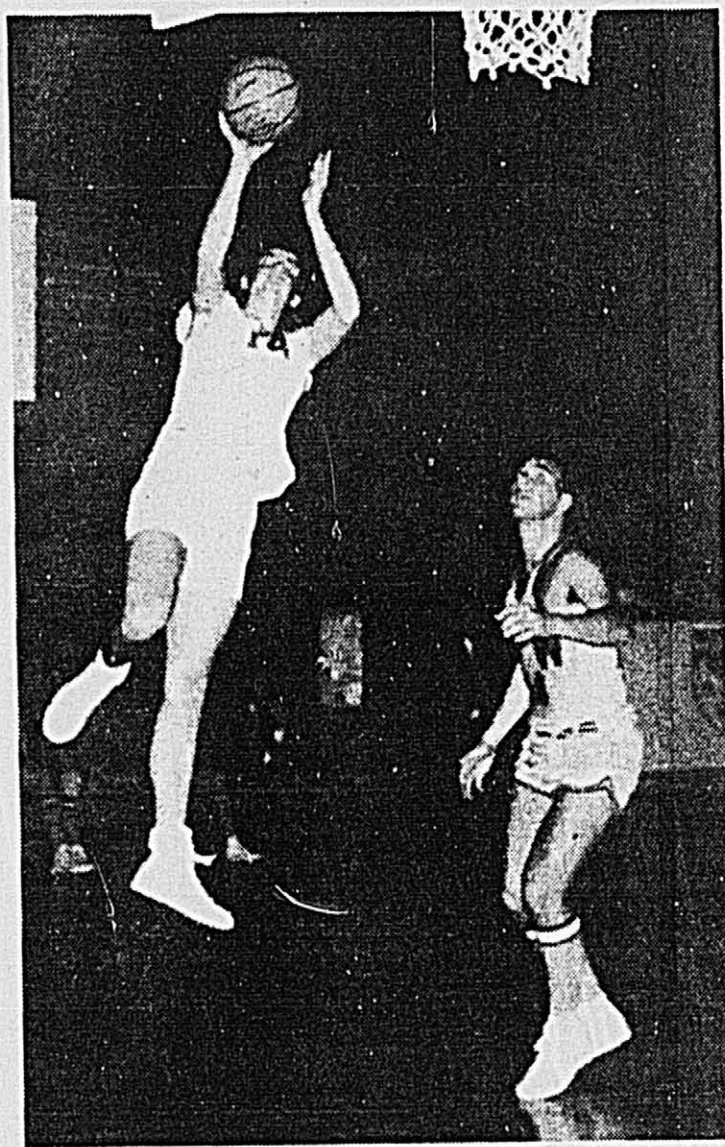
DRINK PIMM'S

simply because you'll enjoy the taste of it



Skydiver

ATHLETICS NIGHT '65



Look, Ma... one hand!

Athletics Night gives every student the unique opportunity of being able to watch a simultaneous demonstration of many of the sports offered in the Winter Programme of the Department of Athletics.

The show will begin at 7:30 pm, when the final heats of the Intercollegiate Swim Meet between Laval, University of Montreal, Royal Military College, Collège St-Laurent, and McGill will take place. At 8 pm, Al Turnbull's wrestling squad will be putting on a exhibition in the BWF Room.

The basketball game between the University of Toronto "Varsity Blues" and the Redmen gets underway at 8:30. The "Blues", led by veteran guard Dave West, recently trounced Queen's University 121-68, setting a new OQAA record.

During the half-time intermission, Ben Higgins, Coach of the Gymnastics team, will run his club through a series of tumbling, parallel bar, and trampoline exercises; while Fred Okimura's Judo squad will give a convincing display in the "Way of Gentleness". Meanwhile, in the East Gym, exhibitions of Fencing and Badminton will be taking place.

The Athletics Night Committee this year has sent invitations to local high schools, inviting students to see the McGill Winter Sports Programme in action. The Redmen Band, as well as cheerleaders, will be present at the basketball game to rally crowd enthusiasm. An invitation is extended to all McGill students to come and enjoy what promises to be an exciting evening.

Ian McLean,
Chairman, Athletics Night



Where has all the water gone?



The way of gentleness?

Remember!

Time: Tomorrow night, 7:30 pm.
Place: Sir Arthur Currie Gymnasium,
475 Pine Avenue West.
Admission: FREE.

Schedule of events

- 7.30 Intercollegiate swim meet, Currie Pool
- 8.00 Exhibition wrestling, BWF Room
- 8.30 Basketball game, Redmen vs Varsity Blues
- 9.00 Half time show, Judo, badminton, gymnastics, fencing.



Nursery school... Graduate studies.



BREAKAWAY: Squaw president Lynn Schofield gets set to fire one of her patented drives on goal. Both Lynn and the rest of her teammates will be looking toward a repeat of this performance in tomorrow's tournament at Macdonald College.

Squaws in tournament against Mac, Queen's

by DAVE McFARLANE
Sports Editor

Two months of intensive training by the Women's hockey team will be evaluated tomorrow at Macdonald College when the Squaws face-off against both Mac and Queen's in a three team tournament.

With the nucleus of last year's contingent returning and the addition of four newcomers, the Squaws appear ready to dispose of the best of the opposition. Defencewomen Leith Drury and Linda Morrison, and forwards Sue Snyder and Vivian Hollingsworth are the newcomers while Lynn Schofield, Bea Taylor, Barb Rowat, Bev Rowat, Joan Glashan, Cecile Belanger, Sue Baird, Aimi Kuura, Hille Viires, and Sheryl Drysdale are the veterans.

Coach Gary Cullen expects great play from his top line of Hollingsworth, Drysdale and Snyder. Snyder who has behind her five years of hockey experience in Toronto, is a fine stickhandler and a good shot. Veteran Drysdale is starting her second campaign and stacks up as the team's best skater. Hollingsworth saw action with Macdonald last season, possesses a fine shot, and like her linemates, is a terror on the blades.

The real strength of the Squaws lies in their defence, with all-star goaltendress Barb Rowat and veteran rearguards Schofield and Taylor. The latter two veterans play excellent positional hockey and possess booming shots. However, sinewy Taylor is inclined to draw too many penalties with her rough style of play.

Rookies Drury and Morrison, both of whom are skaters par excellence lend added defensive strength. Drury, who also starred for the Droplet football club, is the only slap-shot artist on the team.

The Squaws will have one more exhibition game after this weekend's invitational tourney, at Queen's on February 6, before playing for keeps in the Inter-collegiate Tournament at McGill on February 20 and at McMaster the following weekend.



Scribblemania

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After a three week scintillating excursion in the Kingdom of Scribevania, the Dynamic Duo has returned to emulate more pearls of wisdom for what perhaps amounts to the final few columns for Scribe I and Sandy I...

In the Volleyball playoffs that commence this Tuesday, the queen of Crystal Balls proclaims a Grunter smaltzing of Dent 2, an Educator stomping of the Arch, and a Med 1 triumph over Dent, 1. The G.G's have the bye in the opening round of hostilities.

In Ice Hockey, the Amazing Duo scored two smashing victories this week as both the Scribe's picks creamed their opponents handily. Drawing first blood for that Duo of all Duos were the Engineers as they knocked off a Dent contingent to the tune of 6-2. Commerce sparked by 'Climatic George' with two and nimble-footed Jenkins and veteran Crombie with singletons aided the Commerce squad in their lust for vengeance against the Med team — the Med squeaked by an injury-riddled Commerce group earlier in the season. Sopp provided the fireworks in the tilt as he belted his opponents around securing three of the game's four penalties. Incidentally, "Terrible Dirty Sopp" wiped out all previous penalty records with this achievement as his mark rose to 15 in three seasons at McGill... Consequently, A & S, by virtue of a bye, squares off against Engineering on Monday in a two game total point series. The Crystal Ball prognosticates an

A & S loss by one goal. Commerce plays Arch or Law in the second series and should smear either opponent...

In Basketball, the Aardvarks continue to mow down all comers, as they moved to another triumph 21-13 over Dent 1. The Ratfinks creamed Arch 40-9 as Padden starred for the victors. The Shysters down 17-13 at the half, rebounded on Axie's and Luttie's potting to upset the Corpuscles 29-27. Firing and Mendelson went all out for the Corps but they could not stem the fury of the Law team. Other encounters envisaged the Polym trouncing the Educators 28-22, the Epars (yea Plumbers, for a change) setback Dent 4 by 28-21, the Neuros thwart the Curares, and the Psychos smash Law 1 36-28. Tacy and Fersing paved the way for Dent 3 as they crushed Fieldhouse 5 by 29-13. On Monday, the Scribe calls Dent 2 over the Grads, the Bankers to crush the Curares, the Polys to annihilate the B.B's, the Epars to squeak by the Alphas, the Shys over Med 1, the Aardvs to knock off the Falcons, the Stropes over Arch by 15 points, and Grunters to upset the Law 1.

In Floor Hockey, the Duo proclaim Alphas over the Immues, Dentistry over Med II, the Nils over the Talmudists, Katz over the Educators, and Med III to crush the Mans.

Flash: A desperate plea has reached the velvety ears of the king to the effect that several Frosh are needed for the 1:00 Monday Floor Hockey League as well as for the Wednesday Basketball League...

Alpine team tryouts for Mont Gabriel

Selection for Alpine team members representing McGill will be made this Saturday.

Racing will take place between noon and one o'clock at Mont Gabriel under the direction of John Corson. All prospective candidates for the team are invited to be present.

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JUMP THIS YEAR WITH THE

MONTREAL SKY DIVERS

FREE FILM & DISCUSSION

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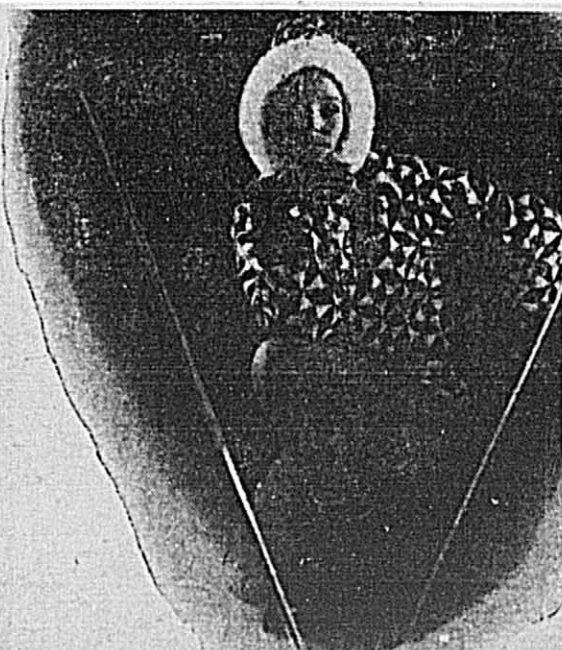
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NEIL STEWART PRIZE

THE NEIL STEWART PRIZE for Hebrew Language and Literature is offered to students in the University and in the affiliated Theological Colleges.

ITS VALUE IS \$50

AN EXAMINATION will be held in the 3rd week of March, 1965 on prepared chapters of the Hebrew Bible as follows:

II Kings 1-3
Jeremiah 1-5
Psalms 1-8

Names of entrants should be submitted to the Office of the Dean of Divinity by

FEBRUARY 1, 1965